



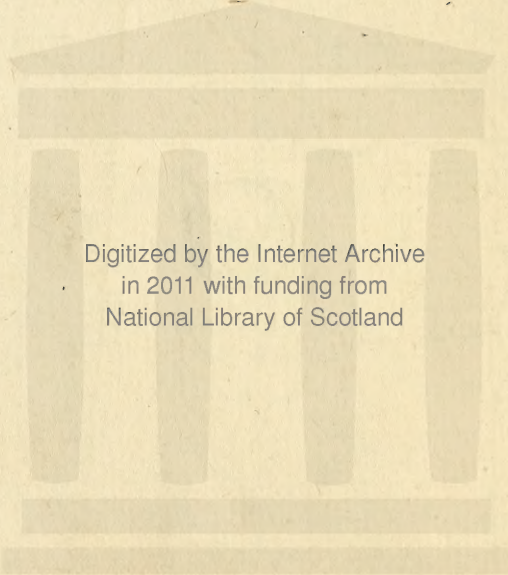
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FOR  
Gentlemen and Ladies.

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FOR

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In English and Italian.

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*This Pocket Volume of Musick*  
*Is most humbly Dedicated,*

By His **LORDSHIP'S**  
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*Richard Neale.*



Long

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Since Musick has been always esteem'd the most agreable as well as most innocent Amusement; never failing to please the polite & generous Part of Mankind, 'tis hop'd the following Entertainment (which has been approv'd of by the best Judges) will meet with that Encouragement and Applause, which we presume is due to the Labour we have been at to make it compleat.

As all things of this Nature that have appear'd in the World, have been generally of a Size more adapted to a Library, than to accompany one Abroad; we flatter our Selves with the hopes of a favourable Reception for this Collection; the manner of introducing it being entirely new, &c.

To give these Airs all possible Advantages, they are correctly Engrav'd on Copper Plates, figur'd for the Harpsicord, and also transpos'd for the Flute, by a carefull and Judicious Master; & may be carried with the greatest ease in the Pockets of Gentlemen and Ladies.

If they meet with a kind Acceptance from those for whose Entertainment they were design'd; they'll fully answer the Ends and Wishes of

The Proprietors.

By an unknown Hand.

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*So small a Space! — yet here we find  
All that can ease or charm the Mind :  
Whoever does this Jewel wear  
May conquer Grief and banish Care ;  
All-powerful Fate a-while controul,  
And, Spite of Woe ! make Gay the Soul :  
Force black Despair itself to Smile ,  
And Love's successless Pains beguile .*

*Thus in a little Circle stands  
Some wondrous Sage, whose least Commands  
Display the Mysteries of his Art  
To please the Ear, and joy the Heart,  
By Magick Sounds and Mystick Sights  
All Senses he at once delights,  
To such a height our Transports rise  
His Praise is lost in our Surprise .*

1

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Note The II. Edition of this Book is now printing  
therefore those who intend to have their Names inserted  
as Encouragers of the Work must send their first Payments  
forthwith

# *A Favourite Minuet in Italian and English* <sup>1</sup>

Sol = per tè S'amaile pene Senza Spene di merce  
*Dear Charming Fair; no longer Teaze, least I Despair. Oh give me ease!*

quan to ma i godra l'a-f-fetto S'èl.... di-letto e  
*Should you now deny, to Crown me with Joy, my Fair I can't Fly, but die*

Sol per te Si Si Sol per te  
*if your Coy, but die if your Coy.*



## A Favourite SONG,

*Largo*

*Ritorna o dolce a more confor-ta questo*

*sen confor-ta questo sen o dolce amore o dolce amo-re con-*

*for-ta questo sen For. ritorna o dolce a more con-*

*for-ta questo sen ritorna ritorna o dolce a =*

*mo-re confor-ta questo sen confor-ta confor-ta questo*

*sen For. sos-pi-a il m-jo*

In the Opera of Otho.

3

core di stringer il suo ben sospira il mesto core fos-  
pira il mesto core di stringer il suo ben di stringer il suo ben  
D.C.

Flute  
Largo. Sym.

Song

Sym. Song

Sym.

Da Capo

4 *A Favourite Minuet, in y<sup>e</sup> Opera of Floridante,*

*Alle.*

*Oh lovely*  
*O cara*

*Charmer no more oppress me Beauty amazing fly to my Arms*  
*spene del mio diletto il core amante si fida in te*

*Oh lovely Charmer no more oppress me beauty amazing fly to my*  
*O cara spene del mio diletto il core amante si fida in*

*Arms Oh lovely Charmer*  
*te O spene ca... ra*

*Oh lovely Charmer no more oppress me Beauty amazing fly to my Arms*  
*O cara spene del mio diletto il core amante si fida in te*

*Oh lovely Charmer*  
*O spene ca... ra*

Oh lovely Charmer no more oppress me Beauty amazing fly quick to my  
O cara speme del mio diletto il core amante si fida in  
... my fly quick to my arms  
te... il fidain te  
Dear sweetest Angel quickly come bless me  
l'amato bene che torni aspetto  
and let me revel in thy sweet charms & let me re...  
fido e costante al par di me fido e costan...  
... bel in thy sweet Charms dear sweetest Angel quickly come  
te l'amato bene che torni  
bless me and let me revel in thy Sweet Charms Da Capo  
aspetto fido e costante al par di me  
Turn over for the Flute



*O Cara Spene, &c.*

*Sym.*  
*Allegro*  
*Song*  
*Sym.*  
*Song*  
*tr*

This musical score consists of ten staves of music. The first staff is marked with a treble clef, a 3/4 time signature, and the tempo 'Allegro'. The music is written in a single melodic line. The second staff continues the melody. The third staff also continues the melody. The fourth staff is marked with 'Song' and features a more complex melodic line. The fifth staff is marked with 'Sym.' and continues the symphonic texture. The sixth staff is marked with 'Song' and features a more complex melodic line. The seventh staff continues the melody. The eighth staff is marked with 'tr' and features a trill. The ninth and tenth staves continue the melody.



For the Flute.

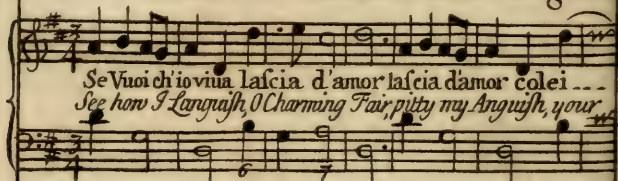
7

This musical score is written for a flute and consists of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

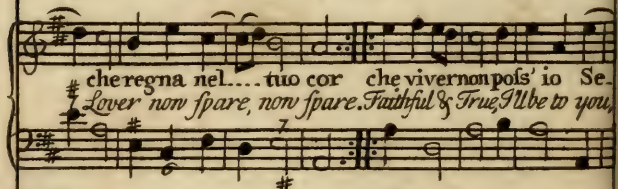
- tr* (trill) above the first staff.
- Sym.* (Symphony) above the third staff.
- Song* below the sixth staff.
- Da Capo* below the tenth staff.

The score is written in a single system, with the key signature changing to one sharp (F#) in the sixth staff. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

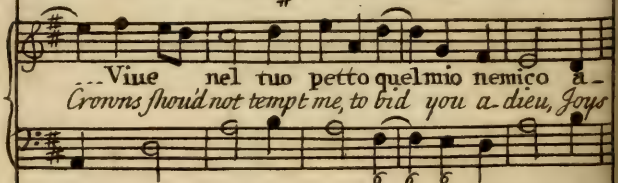
# *A Minuet in Italian and English*



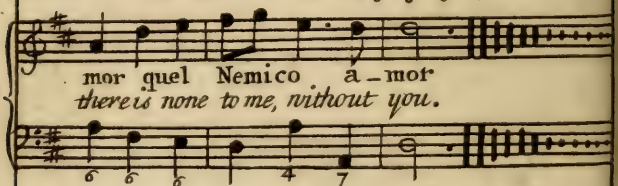
*Se Vuoi ch'io viua lascia d'amor lascia d'amor colei ...*  
*See how I languish, O Charming Fair, pity my Anguish, your*



*che regna nel... tuo cor che vivernon poss'io Se.*  
*Lover now spare, now spare. Faithful & True, I'll be to you,*

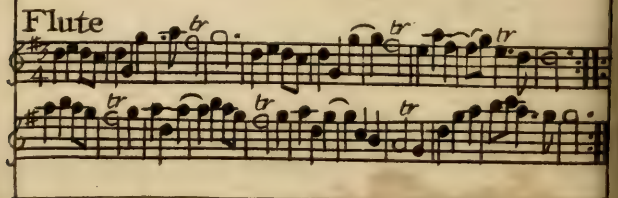


*...Viue nel tuo petto quel mio nemico a -*  
*Crowns should not tempt me, to bid you a-dieu, Joys*



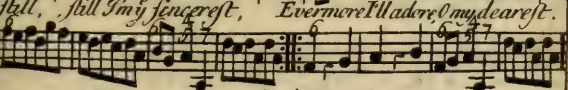
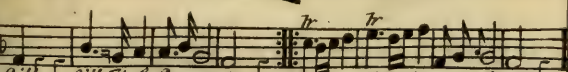
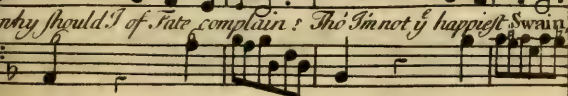
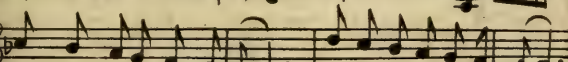
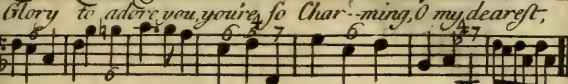
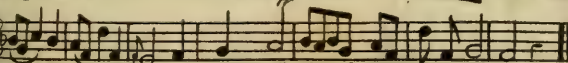
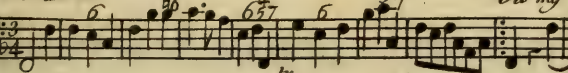
*mor quel Nemico a - mor*  
*there is none to me, without you.*

**Flute**



# A Favourite SONG in Grifelda<sup>9</sup>

Andante



How tormenting is the Passion,  
When our Wi-----shes are in Vain;  
But to gaze on one so fair,  
Makes amends for all my Care:  
Why, why should I of Fate complain?  
Evermore I'll adore, Oh my Dearest.

Flute



# A Favourite SONG, in Italian & English

*Piu benigno par che arrida verso noi il*  
*Charmer hear your faithful Lover, nor disdain to ad =*

*cielo e amor ei promette all al.....ma fida*  
*= mit his Flame; Cease to Slight, your Scorn give over,*

*di dar tregua al suo dolor Piu be-nig-no*  
*Constant e-ver I'll remain. Charms surround those*

*par che arri...da ver-so noi il cielo e amor*  
*love-ly Features, tender pit....ty grant your Slave,*

*Piu....be nigno par che arri...da ver....so*  
*turn and be so kind a Creature, haste and*

In the Opera of Coriolanus.

Noi il cielo e amor. Reternello  
*Heale the Wounds you gave.*

tr

# # 6 6 4 5 # 6

tr

tr



# A SONG in the Opera

*Love leads to Battle; who dares op-pose him: the Rebel*

*Squadrons his Presence fly,*

*Love leads to Battle; who dares op-pose him: y Rebel Squadrons*

*his Presence fly, See how y*

*He-ro drives all be-fore him, Armed with Lightning*

# Of Camilla.

*Shot from her Eyes, see how the He-ro drives all be-fore him,*

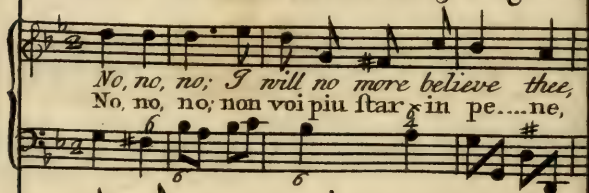
*Armed with Light-ning shot from her Eyes.*

*Da Capo*

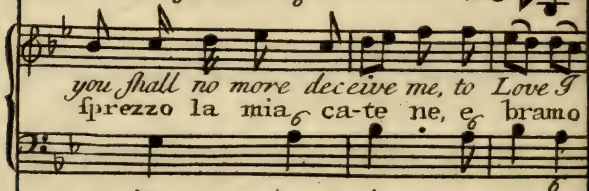


*Da Capo*

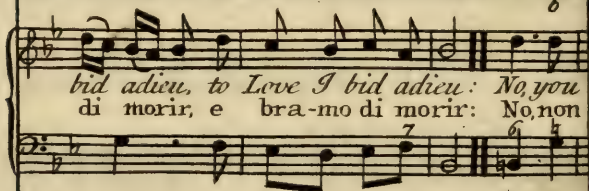
# *An AIR, in Italian & English,*



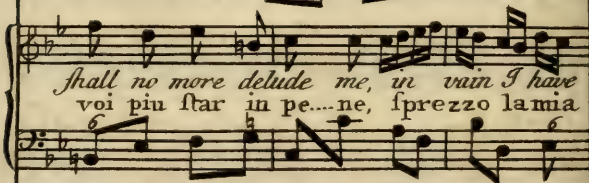
*No, no, no; I will no more believe thee,*  
*No, no, no; non voi piu star in pe...ne,*



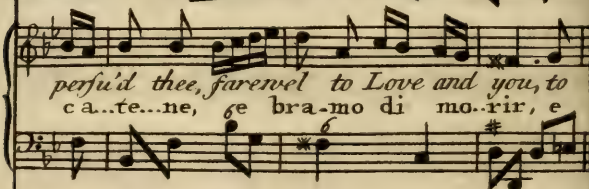
*you shall no more deceive me, to Love I*  
*sprezzo la mia ca-te ne, e bramo*



*bid adieu, to Love I bid adieu: No, you*  
*di morir, e bra-mo di morir: No, non*



*shall no more delude me, in vain I have*  
*voi piu star in pe...ne, sprezzo la mia*



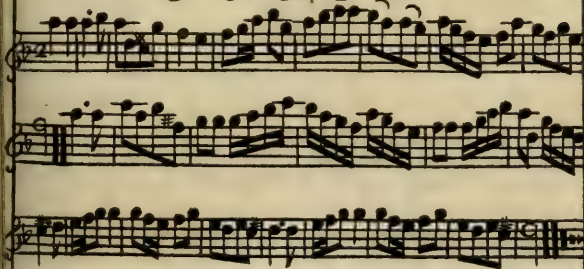
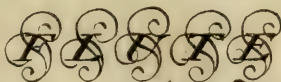
*persu'd thee, farewel to Love and you, to*  
*ca...te...ne, e bra-mo di mo-rir, e*

Sung at the Theatre in Drury-Lane 15

Love I bid adieu, farewell to Love and  
bramo di morir, e bramo di mo-

you, to Love I bid adieu, fare=  
rir, e bramo di morir, e

=wel to Love and you.  
bramo di mo...rir.



# A SONG in y<sup>e</sup> Opera

Love thou airy vain Illusion, Love thou airy  
 vain Illusion, fly Deceiver, fly Deceiver, fly De-ceiver  
 of my Joys, of my Joys, all thy Arts are but  
 Delusion, whilst vain Hope my Heart decoys, all thy Arts are  
 but Delusion, whilst vain Hope my Heart decoys:



17  
Of Phyrrius and Demetrius.

*But Charmer I still adore ne'er tease me, but ease me, Loves Pass-*  
*-ion shall please me, whilst I your Aid implore, ne'er tease me, but*  
*ease me, Loves Passion shall please me, whilst I your Aid implore. D.C*

*Da Capo*

# A SONG in y<sup>e</sup> Opera of Camilla.

Beauty devoted, Expecting desiring, with Pas-  
 sion Expi- ring, I ser-  
 ve, I serve the blind Boy, ...  
 Expecting desiring, with Passion Expiring, I serve y<sup>e</sup> blind  
 Boy, expecting desiring, with Passion expiring, I serve y<sup>e</sup> blind Boy,

*Expecting desiring, n<sup>o</sup> Passion expiring, I serve y<sup>e</sup> blind Boy,*

*Yet ever Contented, so*

*easy y<sup>e</sup> chain is, so Pleasing y<sup>e</sup> Pain is, so Pleasing y<sup>e</sup> Pain is, I serve him n<sup>o</sup> Joy,*

*I serve him n<sup>o</sup> Joy..... y<sup>e</sup> I serve him n<sup>o</sup> Joy I serve him n<sup>o</sup> Joy.*

*Da Capo*

**Flute**

**D.C.**

# A SONG in the Opera

The Chains of Love I wear, I burn and I despair, yet bless my Charmer, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet

The musical score is written for a single melodic line with a piano accompaniment. The melody is in a major key and 4/4 time. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The lyrics are written below the melody, with some words appearing in italics. The score is divided into six systems, each with a single melodic line and a piano accompaniment. The lyrics are: "The Chains of Love I wear, I burn and I despair, yet bless my Charmer, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet bless my Charmer, the Chains of Love I wear, I burn & I despair, yet".



# Of Thomyris.

21

to great would be my

You, the Pleasure would destroy, could my Flame warm

her, could my Flame warm her, the Pleasure would de-

stroy, could my Flame warm her

D.C

For the  
FLUTE

Da Capo



## A SONG in the Opera

Musical score for a song in an opera, featuring a piano accompaniment and a vocal line. The score is written on ten staves, with the piano part on the left and the vocal part on the right. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "Allegretto". The lyrics are written below the vocal line.

The lyrics are:

*Too lovely cruel Fair*  
*Too lovely cruel*  
*Fair; can I the Torture bear, to see thee flying? too lovely cruel*  
*Fair; too lovely cruel Fair; can I the Torture bear, to see thee*  
*Fly ----- ing? too lovely cruel Fair; too lovely*  
*cruel Fair, can I the Torture bear, to see the Fly ----- ing*

*Of Pyrrhus and Demetrius.*

23

*Must I behold those Charms, must I behold those*

*Charms, doom'd to another's Arms; while I am dying doom'd to an-*

*= other's Arms, while I am dying, while I am dy-...ing.*

*Da Capo*



# A Favourite SONG

*Roun- d her see Cupid flying, be- hold him Wishing Dying. Such Graces shine all o'er her, Gods might Adore her. Such Graces such Graces, such Graces shine all o'er her, Gods might Adore her. such Graces shine all o'er her, Gods might Adore her.*

# In the Opera of Camilla.

Blind Boy forbear to see her, thy Flame admits no  
Cure, to me in sight of Heav'n, her Faith is given, her Faith is  
given, her Faith is given, to me in sight of Heav'n, her Faith is giv'n

Da Capo

This block contains the first system of the vocal score. It consists of four staves of music. The first staff is the vocal line, and the subsequent three staves are the basso continuo line. The lyrics are written below the vocal line. The key signature has one sharp (F#), and the time signature is common time (C). The system ends with a 'Da Capo' instruction.

For the  
FLUTE

Da Capo

This block contains the second system of the opera, specifically the flute part. It consists of five staves of music. The first staff is the flute line, and the subsequent four staves are the basso continuo line. The lyrics are written below the first staff. The key signature has one sharp (F#), and the time signature is common time (C). The system ends with a 'Da Capo' instruction.

# A SONG in the Opera

The musical score is written for a piano accompaniment, featuring a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 12/8. The score consists of seven systems of music. The first system shows the initial piano introduction with a treble staff containing a whole rest and a bass staff with a rhythmic pattern of eighth and sixteenth notes. The second system begins the vocal melody in the treble staff, with the lyrics "A Secret Joy I share, tho absent from my Fair,". The third system continues the vocal melody with the lyrics "tho absent from my Fair her sight desi-ring, tho absent". The fourth system continues the vocal melody with the lyrics "from my Fair; her sight desi-ring, A Secret Joy I share,". The fifth system continues the vocal melody with the lyrics "tho absent from my Fair, tho absent from my Fair, her sight". The sixth system continues the vocal melody with the lyrics "desiring,". The seventh system shows the final piano accompaniment with a treble staff containing a whole rest and a bass staff with a rhythmic pattern of eighth and sixteenth notes.

*A Secret Joy I share, tho absent from my Fair,*

*tho absent from my Fair her sight desi-ring, tho absent*

*from my Fair; her sight desi-ring, A Secret Joy I share,*

*tho absent from my Fair, tho absent from my Fair, her sight*

*desiring,*



# Of Love's Triumph.

Too happy near my Treasure, pain'd  
with excess of Pleasure, I'm expiring, too happy near  
my Treasure, pain'd with excess of Pleasure, I'm expiring.

Da Capo

FINIS

D.C

# *A SONG in the Opera*

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melody in the treble. The voice part enters in the second system with the lyrics "SO form'd to charm". The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are written in a cursive script, and the music includes various ornaments and fingerings.

*SO form'd to charm Lovely all over, so form'd*

*to charm Lovely all over, you woun'd a Lover*

*in ev'ry Part, you woun'd a Lover in ev'ry*

*Part, you woun'd a Lover in ev'ry Part, you woun'd a*

# Of Love's Triumph.

*Lo-ver in ev'ry Part.*

*but we re-co-ver, when we disco-ver, there is a Rover*

*within your Heart, there is a Rover within your Heart.*

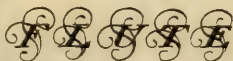
*Da Capo*

Flute

*Da Capo*

30 *A SONG in y<sup>e</sup> Opera of Love's Triumph*

*Why are you kind too late, my Heart is mine no more, why*  
*are you kind too late, my Heart is mine no more. Why now at no*  
*my Fate, too warm your Breast before, again I would adore,*  
*aga-in. I would adore, Why are you kind too late, my Heart is*  
*mine no more, why are you kind too late, my Heart is mine no more.*



# Seraphina's Return.

31

See! see my Se-ra

-phina comes, adorned with ev'ry Grace: Look Gods from your Ce

-les tial Dooms, and view her charming Face: Then search &

tell, if you can find, in all your sacred Groves, a Nymph, or

Goddess, so divine, as she whom Strephon loves!

## Flute



# *A SONG in y<sup>e</sup> Opera of Love's Triumph*

Do like the Rest, Do like the Rest, a Lo-ver's  
Heart to Strike, Strike, They leer, they sneer, they  
dress, Caress, and wheedle where they like; they  
leer, they sneer, they dress, Caress, & wheedle where they like.

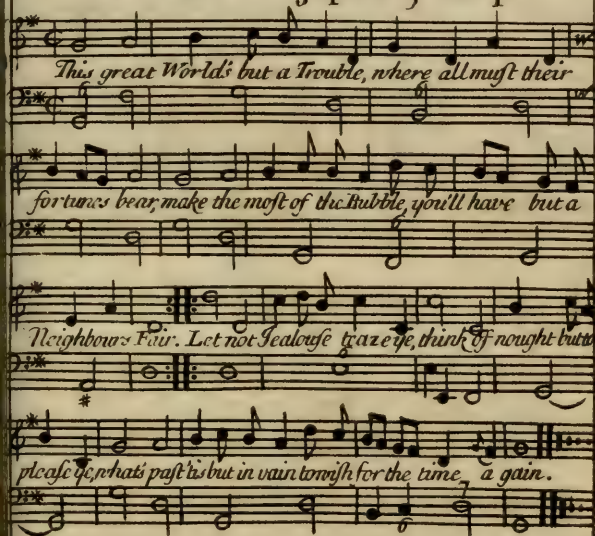
The musical score consists of four systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The time signature is 3/4. The lyrics are written below the vocal line. The first system contains measures 1-4, the second measures 5-8, the third measures 9-12, and the fourth measures 13-16. The piano part includes various chords and arpeggiated figures.

## Flute

The Flute part is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second and third staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody is written across these staves, featuring various notes, rests, and dynamic markings.

# *A SONG in Jupiter & Europa.*

33

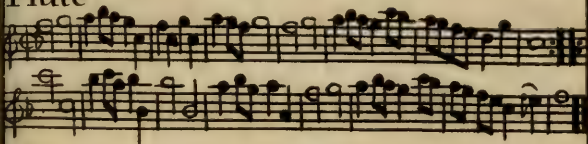


*This great World's but a Trouble, where all must their  
fortunes bear, make the most of the Bubble, you'll have but a  
Neighbours Fair. Let not Jealousy gaze eye, think of nought but to  
please ye, what's past is but in vain to wish for the time, a gain.*

The musical score consists of six systems of staves. Each system has a vocal line (treble clef, key of D major, common time) and a lute line (bass clef, key of D major, common time). The lyrics are written between the staves. The score ends with a double bar line and repeat dots.

*When dull cares does attack you,  
Drinking will those Clouds repel,  
Four good Bottles will make you,  
Happy they seldome fail,  
If a fifth should be wanted,  
Ask the Gods, it will be granted;  
Thus you'll easy obtain,  
A Remedy for all Pain.*

Flute



The flute part is written on two staves. The first staff is in treble clef and the second is in bass clef. The key signature is one sharp (F#) and the time signature is common time. The melody is written in a single line across both staves.

## A Favourite SONG,

Handwritten musical score for a song titled "A Favourite SONG". The score is written on ten systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 12/8. The lyrics are in Italian. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are:

ma mia Si sol tu Sei la mia gloria il mio diletto

Al... ma mia Si sol tu Sei Si sol sol tu

Sei la... mia gloria la... mia glo... ria il

mia dilet- to si sol si sol tu sei mia glo...

ria il mio dilet- to

Dal poter de' Somi Dei piu bel

In the Opera of Floridante.

35

Two staves of vocal music. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The lyrics are written below the notes. The first staff ends with a fermata over the word 'to'. The second staff begins with a fermata over the word 'Al'.

do no io non aspet to non aspet to piu bel  
do no io non aspet to Al ma mia

adagio

54

D.C.

Flute

Seven staves of flute music. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a single system. The tempo markings 'adagio' and 'Larghetto' are placed below the first two staves. The markings 'Sym.' and 'Song' are placed below the third and fourth staves. The marking 'Sym.' is placed below the sixth staff. The marking 'Song' is placed below the seventh staff. The marking 'Da Capo' is placed below the eighth staff.

adagio

Larghetto

Sym.

Song

Sym.

Song

Da Capo







*In English and Italian.*

37

*For.*

*leave me, leave me let me die in Peace.*

*nō nō non lo viver senzate*

*Eane & conquest fly be*

*e si pensi non a*

*For.*

*fore me since my Prayers will not move her; naught but Death can give me ease,*

*marmi fi-da piu ma suen-tu-ra-ta ta-me-ro senza merce*

*Pia.*

*since my Prayers will not move her, nought but Death can give me ease,*

*fi-da piu ma suen-tu-ra-ta ta-me-ro ta-me-ro*

*For.*

*D.C.*

*naught but Death can give me ease*

*ta-me-ro senza merce*

*Turn over for the Flute*

*Se ri Solvi, &c. For y<sup>e</sup> Flute.*

*Sym.* *tr* *tr* *Song* *Sym.* *Song* *Sym.* *Da Capo*

(A Favourite Minuet) Sung at y<sup>e</sup> Theatre Royal <sup>39</sup>

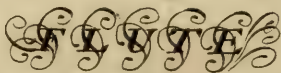
Charming is your Shape & Air, and your Face, 6 and your  
Face, as Morning fair Coral Lip & Neck of Snow,  
Cheeks where opening Roses blow, Cheeks where opening Roses blow, opening  
blow, when you speak, or 6 smile, or move, 6 all is Rapture, all is Love.

But those Eyes, alas! I hate  
Eyes that's heedless of my Fate;  
Shine with undiscerning Rays  
On the Fopling, idle gaze:  
Watch the Glances of the Vain,  
Meeting mine with cold Disdain.

Flute

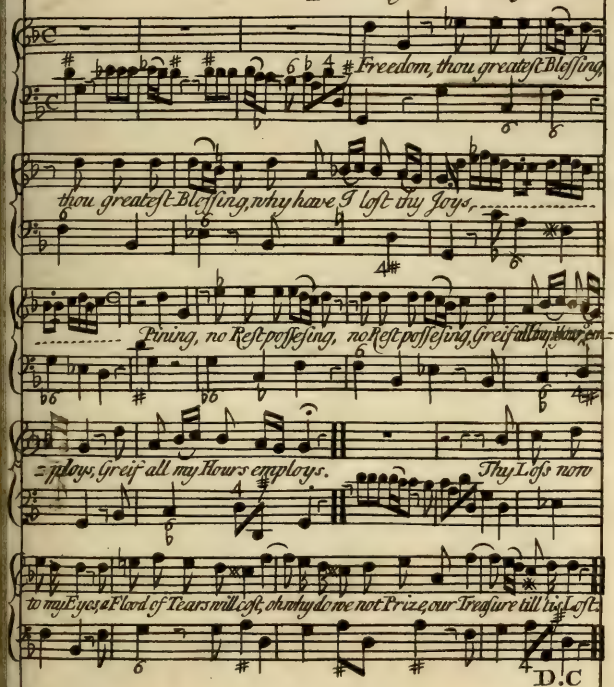
<sup>40</sup> *A SONG in the Opera of Thomyris.*

*Ye Pow'rs my welcome Death forgive, to meet my Lov'e, my*  
*Soul is fly.....ing since for him I could not live, since for him I could not*  
*live, with Joy.... with Joy..... for him I'm dy.....ing.*





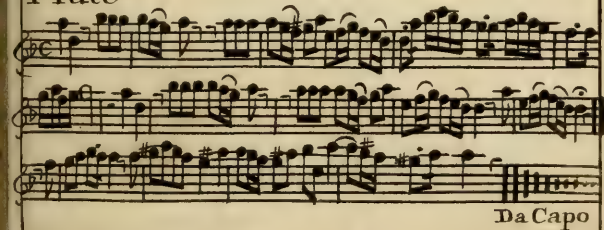
# A SONG in the Opera of Thomyris.<sup>41</sup>



Freedom, thou greatest Blessing,  
thou greatest Blessing, why have I lost thy Joys,  
Pining, no Rest possessing, no Rest possessing, Greif all my Hours em-  
ploys, Greif all my Hours employs. Thy Loss now  
to my Eyes, a Flood of Tears will cost, oh why do we not Prize our Treasure till we have lost.

D.C

## Flute



Da Capo



## A SONG in the Opera

Musical score for a song in an opera. The score is written for a single melodic line with a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/8. The score consists of 12 staves. The lyrics are written below the staves, with some words in italics. The score includes various musical notations such as notes, rests, and ornaments.

Lyrics:  
 -pear all ye graces,  
 gratie acco-re-te  
 O'gratie acco  
 graces from Paphos descending, and Cyprus for going, Climene is  
 re-te da Pa-fo scende te e Ci pro Laiciate Climene qui  
 near, & Cyprus for going Climene is near, Clime.....ne Cli  
 vien o' gratie acco re te da Pafo scende te Ci-pro Laiciate Climene Cli  
 -mene is near, Climene is near.  
 mene qui vien Climene qui vien

*Of Pyrrhus and Demetrius,*  
in English & Italian.

*Ye Doves sweetly Cooing,*  
Co lom be vizzo se  
*Bright Venus attending stand rankt in your*  
da gnido porta re la dea ch' amo  
*Places Climene is here, stand rankt in your Places Climene is here,*  
rose fa l'alme nel sen la dea ch' amo rose fa l'alme nel sen

For the  
**FLUTE**

Da Capo

# A SONG in the Opera

Musical score for "A SONG in the Opera". The score is written for piano and voice, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat), and the time signature is 3/8. The music is characterized by flowing sixteenth and thirty-second notes, often beamed together. Fingerings (e.g., 6, 4, 3, 6) and breath marks (77) are indicated throughout. The lyrics are written in a cursive script below the notes.

The lyrics are as follows:

Bright Wonder of  
 Nature, Divine in each Feature,  
 Wonder of Nature, Divine in each Feature, you Con.....quer,  
 you Conquer all Hearts, Bright Wonder of Nature, Di  
 vine in each Feature, you Con.....quer you Conquer all  
 Hearts, you Con.....quer you Conquer all Hearts.

## 45

Flute

Da Capo



# A SONG in the Opera

*Dangers evry way surround me, Torments*

*fresh begin to Wound me, fate my Wishes fly =*

*ing, fly... ing, fly... ing, fly...*

*ing, Torments fresh begin to Wound me, fate my Wishes fly... ing.*



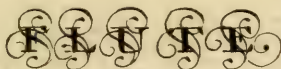
# Of Camilla.

*Adagio*

If Joy smiles awhile a round me, If Joy smiles awhile a round

me, like Flow'rs blasted soon..... tis wasted, & lies a Dying.

D.C



*Adagio*

Da Capo

# A SONG in the Opera,

Can you leave

The first system of musical notation features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The melody in the treble clef includes a trill marked '43\*'. The bass line has several sixteenth-note passages and rests. Fingering numbers 6 and 4 are visible above the bass line.

Ranging, ne'er think of Changing, and Constant grow, No, Reform and

The second system continues the melody and bass line. The treble clef has a trill marked '43\*'. The bass line has a sharp sign (#) above it.

Marry, No, in Love ne'er vary, No, you'd soon grow Weary, and

The third system continues the melody and bass line. The treble clef has a trill marked '43\*'. The bass line has a sharp sign (#) above it.

from me go, No, Reform and Marry, No, in Love ne'er vary, No,

The fourth system continues the melody and bass line. The treble clef has a trill marked '43\*'. The bass line has a sharp sign (#) above it.

you'd soon grow Weary, and from me go.

The fifth system concludes the melody and bass line. The treble clef has a trill marked '43\*'. The bass line has a sharp sign (#) above it.

# Of Thomyris.

49

*You'd wish to leave me, &*

*I'd wish to leave you, you would deceive me, I would deceive you, your*

*Fate you know, I would deceive you, your Fate you know.*

Da Capo

This block contains the vocal score for the song. It consists of four systems of staves. The first system has a vocal line and a lute line. The second system has a vocal line and a lute line. The third system has a vocal line and a lute line. The fourth system has a vocal line and a lute line. The lyrics are written below the vocal staves. The lute line includes various musical notations such as 6, b6, 4, 7, and 43.

## Flute

This block contains the flute score for the song. It consists of four systems of staves. The first system has a flute line. The second system has a flute line. The third system has a flute line. The fourth system has a flute line. The flute line includes various musical notations such as 6, b6, 4, 7, and 43.

# A Favourite Air

Tutte le piu vez-zose ar-mi della bellez-za  
Cupid, relieve me, no longer grieve me, no longer grieve me,

per vincer sua fierez-za per vincer sua fie-rezza O bel-la a  
thy flaming Arrow, Cupid, Cupid, thy flaming Arrow has peir'd me

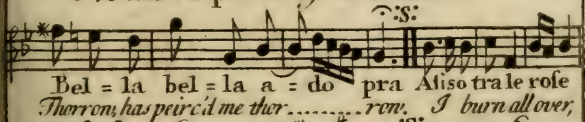
=do pra bel-la O bel-la a-do-pra Tutte le piu vez-zose  
thorron, thorron, has peir'd me thorron, Cupid relieve me, no long

armi della bel-lez-za per vincer sua fierez-za per vincer  
grieve me, no longer grieve me, thy flaming Arrow, Cupid, Cupid, thy

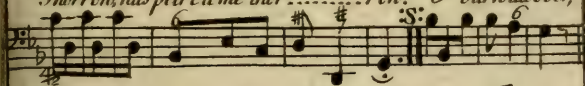
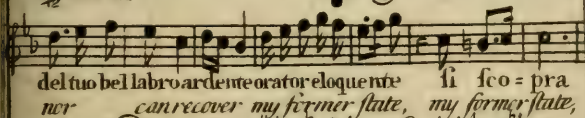
sua fierez-za O bel-la a-do-pra bel-la O bel-la  
flaming Arrow has peir'd me thorron, thorron, has peir'd me

# In the Opera of Arsaces.

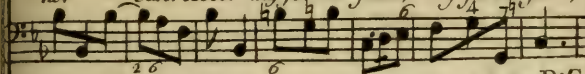
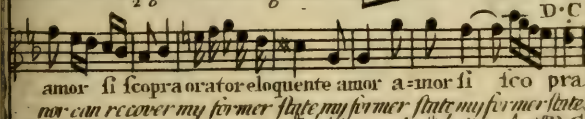
51



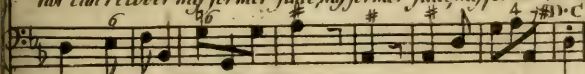
Bel = la bel = la a = do pra Aliso tra le rose  
*Therion, has peirc'd me thro'.....ron. I burn all over,*

del tuo bel labro ardente oratore eloquente si sco = pra  
*nor can recover my former state, my former state,*

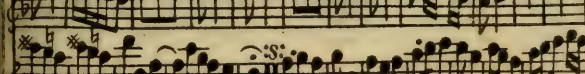



amor si scopra oratore eloquente amor a = mor si sco pra  
*nor can recover my former state, my former state, my former state,*



## For the Flute.






## A Favourite SONG,

A musical score for a song, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style typical of 18th-century sheet music, with many sixteenth and thirty-second notes. The lyrics are written below the staves, with some words in italics. The score includes various musical ornaments and fingerings, such as '6' and '4 7'.

Beauty now alone shall move him,

Mars shall know no Joy but Love, Beauty, Beau-ty, now shall move him,

Mars shall know no Joy but Love, no, no, no, no, Mars shall know no Joy but Love,

Beauty now alone shall move him,

Mars shall know no Joy but Love, Mars shall know no Joy but Love, no, no, no,

no, Mars shall know no Joy but Love, Beauty now alone shall move, alone shall

# In Venus and Adonis.

53

More him, Mars shall know no Joy but Love; no, no, no, no Mars shall

know no Joy but Love; 6 6 6 6 6 6

Let the niser Gods reprove him, tender Wishes melting

Kisses, mutual Bliss, Beauty charming, Love a-larming, raise the

Soul to Joys above; 6 Let the niser Gods reprove him,

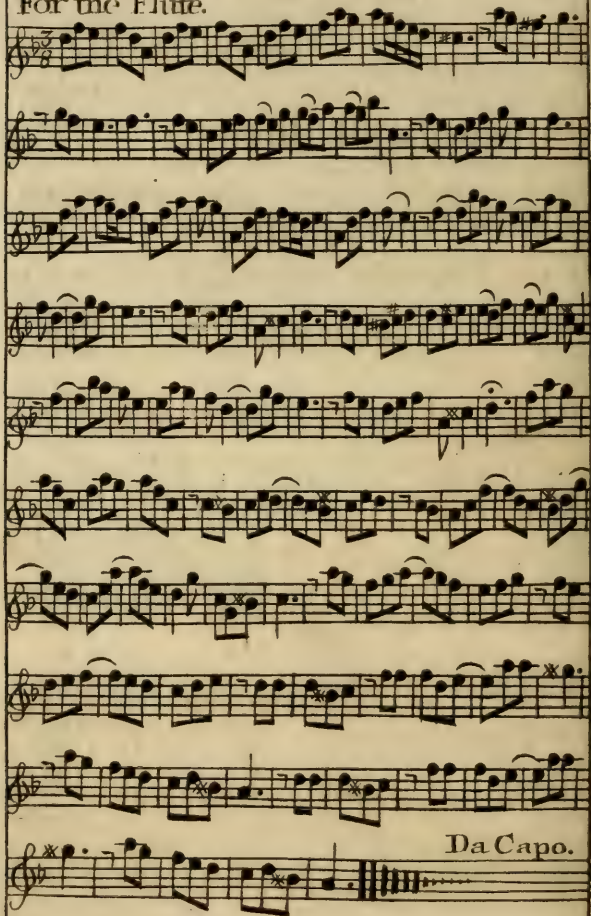
tender Wishes, melting Kisses, Beauty charming, Love a-larming, raise the Soul,

raise if Soul to Joys above, Beauty charming, Love a-larming, raise if Soul, raise if Soul to Joys above

0.5 # Da Capo

Turn over for the Flute

*Beauty now alone shall move him, &c.*  
For the Flute.



# A SONG in the Opera of Thomyris.

*Like the Thunder, Like the Thunder, quill a*

*ming. Royal Crowns the World can awe, the World can*

*awe, Royal Crowns*

*the World can awe.*

*FINIS*



## An Opera SONG,

*Vivace*

*Farewell*

*cluding Pleasure farewell deceitful Treasure,*

*Farewell cluding Pleasure farewell deceitful Treasure, Ple*

*nander quite from Lo ..... ve, quite, quite from Lo .....*

*..... ve, from all its Charms I'll fly,*

*Farewell cluding Pleasure, fare =*



# By an Eminent Master

57

*mel deceitful Treasure, 6 I'll wander quite from Love*

*ve, I'll wander quite from Love, from all its Charms I'll fly, I'll wander quite from*

*Love, I'll wander quite from Love, from all its Charms I'll fly*

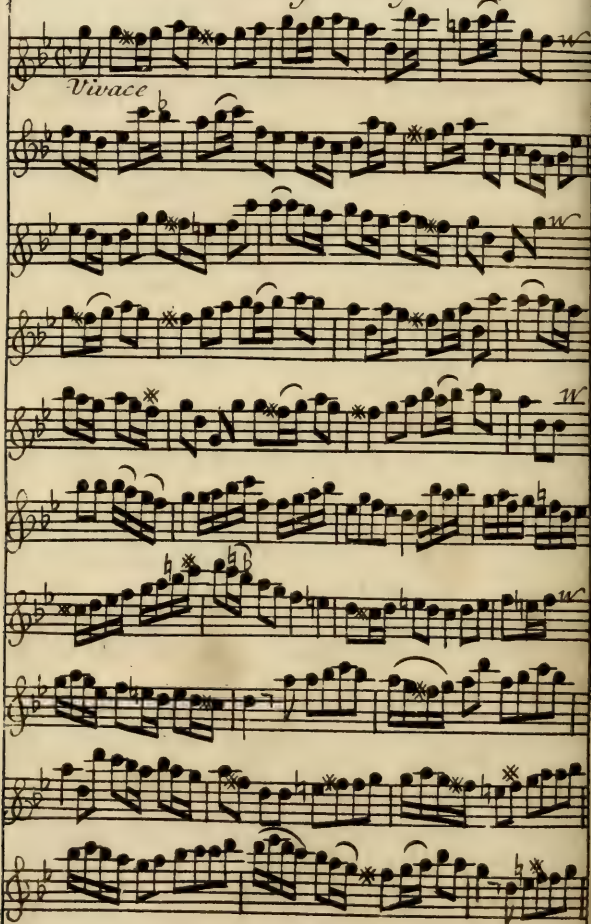
*fly.*

*Since cruel Fair I strive in vain,*

*to subdue your proud Disdain, I'll run to War's alarms, & Conquer there or die, I'll run to*

*War's alarm* *ms, and Conquer there or die. D.C.*

Turn over for y<sup>e</sup> Flute

*Farewel deluding Pleasure &c.*

*For the Flute.*

59

This musical score is for a flute part, page 59. It consists of ten staves of music. The key signature is one sharp (F#), indicating G major, and the time signature is 3/4. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and slurs. There are several asterisks (\*) placed above specific notes on the first six staves, likely indicating fingerings or breath marks. The music concludes on the tenth staff with a double bar line, followed by the instruction "Da Capo." and a repeat sign.

60 *A Favourite SONG in y<sup>e</sup> Opera of Theseus.*

*Allegro*

*See, see, see your Faithful Lover Pining*

*Si Si ta-mo ca-ro quanto undi ta*

*Lyes, Oh! hear, oh! hear a Tender Heart who for you Dies, who*

*mei per che ques-to mio cor-.....gia ti do-nai gia*

*for you Dies, oh! hear oh! hear a Tender Swain, a Tender, tender*

*ti do-nai gia ti do-nai ques-to mio cor Si t amo ca-ro*

*Swain, who for you Dies. See, see, see, see, see, see, see, see your*

*quanto undi ta mei Si Si Si Si Si Si per che ques*

*Faithful Lover Pining Lyes, Languishing lyes, & for you, for you*

*to mio cor gia ti do-nai*

# In English and Italian.

*Dies. 6 See, see, see, see, see, see, see your Faithful Lover*

Si Si Si Si Si Si perche quel to mio corgia

*Pining lyes, and for you Dies*

ti do-nai gia ti do-nai.

*My Heart till now was never touch'd before, I own your Pow'r*

tu sol resto ro fei di quel to sen ne vi-ver so con

*you Adore, Adore, Oh! spare, Oh! spare my Infant Love, let pity*

tan da te mio ben no no ne vi-ver so con tan da te mio

*move, I own, I own, your pow'r, and you A-dore, I own, I*

ben tu sol resto ro fei di questo sen ne vi-ver

*own your Pow'r, and you Adore, and you A-dore. D.C*

so con tan da te mio ben da te mio ben

*Turn over for the Flute.*



(Si fi ta-mo ca-ro, &c.) *For y<sup>e</sup> Flute.*

*Allegro*

This block contains the musical notation for measures 62 through 71 of a piece for flute. The music is written on ten staves in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). Measure 71 concludes with a 'Da Capo' instruction and a repeat sign.

Da Capo

# Young Philoret and Celia.

63

Young Philoret and Celia met in an Old Shady Grove, the

Nymph was coy & Am'rous Boy, Still Sigh... & talk'd of

Love. He prais'd her Face, her Air, her Grace, her lovely charming

Mein, & swore she was y<sup>e</sup> brightest Lass that tript it on the Green.

With Artful Tongue,  
The Shepherd Sung,  
And told a melting Tale,  
But all his Art,  
Could int touch her Heart,  
Nor all his Skill prevail.

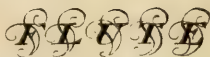
Th'insulting Fair,  
With Scornful Air,  
Still mock'd y<sup>e</sup> Lovesick,  
And while he sigh'd,  
She still reply'd,  
She'd Pleasure in his Pain.

For the  
FLUTE

For the FLUTE

64 *Gripe and Shifter; An Epigram.*

*Rich Gripe does all his Thoughts; Cunning bend, & encourage y<sup>e</sup> Wealth he*  
*wants y<sup>e</sup> Soul to spend, Poor Shifter does his whole Contrivance set, to spend y<sup>e</sup>*  
*Wealth he wants y<sup>e</sup> Pow'r to get. How happy would appear to each his*  
*Fate, had Gripe his Humour; or he Gripe's Estate, Indulgent Fortune*  
*blend 'em if you can, and of two Wretches make one happy Man.*



*A SONG set by Mr Vanbruge.* <sup>65</sup>

*Pri-thee*

*Billy, be n't so filly, Pri-thee Billy, be n't so*

*filly, thus to waste thy Days in Grief; you say*

*Betty will not let ye but can sorrow give Relief.*

*Leave repining,  
Cease your wining,  
Fox on Torment, Grief, and Woe;  
If she's tender,  
She'll surrender,  
If she's tough, e'en let her go.*

*Flute*



66 *A Favourite SONG in the Opera of Theseus.*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The music is characterized by frequent sixteenth and thirty-second notes, creating a lively, dance-like feel. The lyrics are written below the notes, with some parts in italics indicating a softer or more expressive tone. The score includes several measures of rests, marked with '6' or '7' above the staff, suggesting a specific tempo or phrasing. The final measure of the page is marked with a double bar line and a key signature change to one sharp (F#).

Vieni torna Idolo mio quel to  
 Turn O turn thy dearest Creature, turn &  
 Co-ra Con- so lar Vie- ni tor-na Vieni torna Ido-lo-mi-o  
 heal my wounded Heart, Turn thee, turn thee, turn O turn thee, dearest Creature  
 questo Co-ra Conso lar questo co ra con so lar ..... Vieni  
 turn & heal my wounded Heart, turn & heal my wounded Heart ..... Dearest  
 tor-na questo co ra con so lar a con so lar  
 Creature, turn & heal my wounded Heart, my wounded Heart.  
 Vieni torna I-do-lo mio questo co ra Conso lar .....  
 Turn O turn thee dearest Creature, turn & heal my wounded Heart. O .....  
 ..... questo co ra Conso lar  
 ..... turn & heal my wounded Heart  
 In - pa - ti - en - ti  
 When you're near me,



quel de-li-o Im pa tiente quel de-si-o che ca-ten de  
 nothing's sweeter, when you're absent, then I smart, when you're absent,  
 ne com-prende chi lo pos-sa ri-tardar.  
 then I smart, when you're absent then I smart, O...  
 Chi... lo pos-sa ri-tardar. *Da Capo*  
 When you're absent then I smart.

Flute

*Da Capo*

## A Favourite SONG

*Allegro*

non te me-reo bel-la con-ten-ti ti-faro con-ten-ti ti-fa-  
 ra nò non temer no-ni temer nò non-te me-reo bel-  
 la Con-ten-ti ti-faro nò non-te-  
 mer nò non-te me-reo bel-la con-ten-ti ti-fa-ro

*In the Opera of Otho.*

69

*nò non temer nò non temer nò non te mere o bel la.*

*nò non-teme: rec bel: la con ten ta ti fa ro con:*

*ten ta ti fa ro*

*Sa: ra tuo pre: da*

*quella Sa: ra: tua pre: da quel: la ch' il brando mio domo ch' il*

*bran... de mio do Sa ra tua pre da quel:*

*la ch' il brando: mio domo D.C.*

*Turnover for the Flute.*

*No non teme & c.*

Handwritten musical score for the piece "No non teme & c." The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and dynamic markings. The piece is marked "Alle. Sym." at the beginning. The score is divided into sections labeled "Song" and "Sym" (Symphony). The notation is dense and characteristic of 18th-century manuscript notation.

*Alle. Sym.*

*Song*

*Sym*

*Song*



For the Flute.

71

This musical score is written for a flute and consists of ten staves. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are several annotations throughout the piece: "Sym." appears on the second staff, the fourth staff, and the eighth staff; "Song" is written on the fourth staff; "tr" (trill) is marked on the fourth staff; and "Da Capo al Segno" is written on the tenth staff, indicating a repeat of the piece. The score is enclosed in a rectangular border.



## A Favourite SONG,

*La speranza è giunta in porta ne fa piu di che tene-re*  
*Se tranquillo ve-de il mar Se tranquil-lo vede il mar Se tran-*  
*=quillo vede il mar* *La speranza è giunta in*  
*petto la speranza è giunta in por-to ne fa piu di che te-*  
*=mere Se tranquillo vede il mar*

*In the Opera of Otho.*

73

*Se tranquillo Vede il mar*

*Ne fa piu di che te me-re Se tranquillo*

*vede il mar*

*Solman cava al*

*mio conforto questo sorte di piacere ora piu non*

*So bramar o-ra piu non so bramar*

*Da Capo*

Turn over for the Flute

*La Speranza, &c. For the Flute.*

A handwritten musical score for a flute piece titled "La Speranza, &c. For the Flute." The score is written on twelve staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent sixteenth-note passages and slurs. The piece is divided into sections labeled "Sym." (Symphony) and "Song". The "Song" sections are marked with a "w" (whole note) at the end of the staff. The "Sym." sections are marked with a "c" (crescendo) or a "p" (piano). The score concludes with a double bar line and the instruction "Da Capo".

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Da Capo*

*A Favourite SONG, in the Opera of Vespasian* <sup>75</sup>

*Con forza ascosa neraggi Sui lamia vezzosa rapimmi*  
*in Se e da che tanto rapito io fui non so dir quanto per*  
*dei di me con forza ascosa lamia vezzosa neraggi*  
*Sui rapimmi in Se e da che tanto rapito in fui*  
*non so dir quanto per dei di me.*

*FINIS*



## A Favourite AIR,

Benche poe-ra donzella non co'noſco in  
 fe del ta non ſon vaga e non ſon bella. ed in grato eſſer non vuo  
 ed in grata eſſer non vuo no no  
 ed in grato eſſer non vuo No no ed in grato eſſer non vuo

The musical score is written on ten staves, alternating between a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are in Italian and are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments (trills and mordents). The lyrics are: "Benche poe-ra donzella non co'noſco in fe del ta non ſon vaga e non ſon bella. ed in grato eſſer non vuo ed in grata eſſer non vuo no no ed in grato eſſer non vuo".



# In the Opera of Flavius.

77

*Si già sento nell mio petto*

*che l'amor forza le dà sì sì che l'a-*

*mor forza le dà è non è già questo affetto*

*ma il petto è più non fo nò nò più non fo e rispet-*

*to e più non fo nò nò più non fo e ris-*

*petto..... più non. Da Capo*

*Turn Over for the Flute*

*Benche Povera, &c. For y Flute.*

A handwritten musical score for a flute piece titled "Benche Povera, &c. For y Flute." The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by frequent trills, slurs, and various ornaments. The notation includes many accidentals (sharps and flats) and dynamic markings. The piece concludes with a "Da Capo" instruction.

*Sym.*

*Song*

*Nr.*

*Sym.*

*Song*

*Nr.*

*Da Capo.*

*A SONG by M<sup>r</sup>. Courtivil Jun<sup>r</sup>* 79

Let Monarchs fight for Power & Fame with Noise and  
Ohm's Mankind Alarms Let daily Fears their Quiet  
fright & Fears disturb their Rest at Night Greatness shall neer my  
Soul enthral give me Content and I have all

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It features various musical notations including treble (tr), slurs, and fingerings (1, 2, 6, 7). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the notes, with some words appearing above the staff in certain measures.

*FINIS*

The continuation of the musical score, featuring several measures of music with treble (tr) and slurs. The key signature remains one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and slurs.

## A Favourite S'ONG,

*Allegro*

*tr*

*6 6 6 6*

*Penſa ad amare che dal tuo cor a =*

*= mor ſi chie = de più che dover - a mor ſi chiede più che dover più*

*tr tr*

*che dover*

*penſa ad amare che dal tuo cor a*

*= mor ſi chiede amor ſi chiede amor amor ſi chiede*

*penſa ad ama = re che dal tuo cor amor ſi chie de d'amor ſi*

*chiede amor ſi chiede più che dover più che dover*

*4 6 6 6*



In the Opera of Otho.

81

amor si chiede più che dover più che do =

= ver amor si chiede più che dover più

che dover

*Dal Solo*

amore con gli occhi se allor che volse il reggio sposo a te il pensier dal

solo amore con figlio tolse allor che volse il reggio sposa a

te il pensier a te il pensier

Turn over, for the Flütz



*Penfa adamare, &c. For y<sup>e</sup> Flute.**Allegro*

*tr.* *tr.* *h.*

*Sym* *tr* *Song*

*Sym*

*tr* *tr*

*Song* *#* *#* *#* *#*

*Da Capo*

# A Favourite Minuet.

83

Charmer now ease me, Charmer now ease me, leave me not  
 pining, here dying for you How could you Wound me so  
 and now woud' from me go Phillis take care of what you now do do

Shou'd you now leave me,  
 Shoud you, & c.  
 Sighing here striving to conquer Disdain;  
 No sooner you Fly me,  
 More Sorrows they try me,  
 Your Absence Dear Phillis, augments my Pain.

Flute

## A Favourite SONG

Allegro

Musical score for a song, featuring a piano accompaniment and a vocal line. The tempo is marked *Allegro*. The key signature is one flat (B-flat). The score includes various musical notations such as treble and bass clefs, time signatures (6/8, 4/4, 7/8), and dynamic markings like *tr.* (trill), *Pia.* (Piano), and *dimmi* (diminuendo). The lyrics are written in Italian.

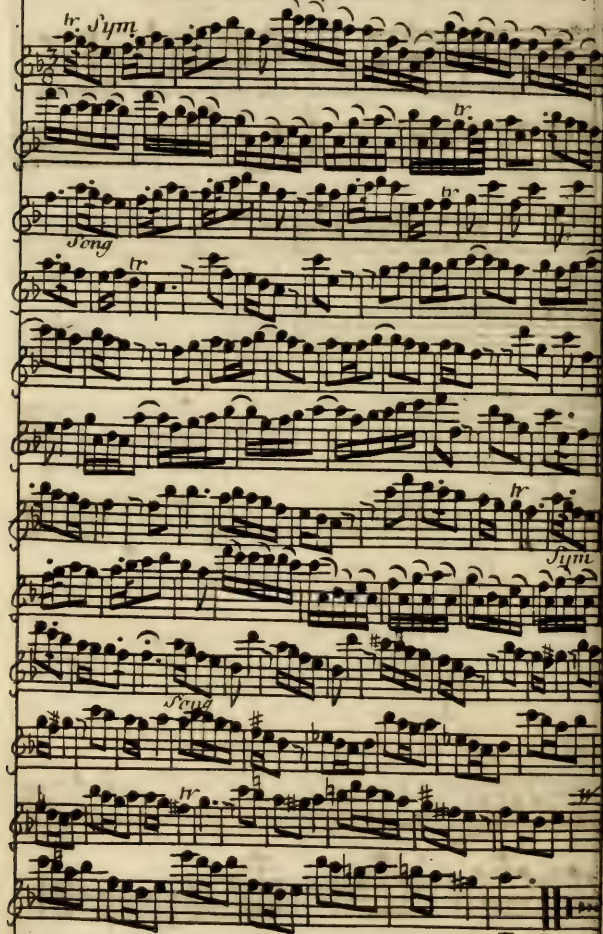
The lyrics are:

vero troppa fè die de il pensiero quandoa temi fin se bella  
 dimmi il vero dimmi alla fama dimmi il vero dimmi il vero  
 troppa fè die de il pensiero die de il pensiero quandoa temi finse bel...





86 *Alla Fama, &c.* For the Flute.



*Da Capo*



# A Favourite AIR.

87

*Conquering Beauty 'tis I Still adore, tho' Thousands*

*your Victim has fell before. Let Pity now move,*

*grant me your Love, Dearest your Aid I Implore.*

*Lovely Transporter  
Your Faithful relieve,  
I'll Crown you with Glory,  
Charmer believe:  
I'll banish all Fear  
Forget Dull Care,  
Let me my Senses retrieve.*

Flute

# A SONG in the Necromancer,

*Vivace*

Cupid God of pleasing

Anguish teach th' enamour'd Swain to languish teach him

fierce Desires to know teach him fierce Desires to know

Heroes would be lost in story did not Love inspire their glory

The musical score is written for piano on a grand staff with two staves per system. The key signature is one flat (B-flat) and the time signature is 3/8. The tempo is marked 'Vivace'. The score consists of six systems of music. The first system has a treble staff with a key signature change from one flat to two flats (B-flat and E-flat) and a bass staff. The second system has a treble staff with a key signature change from two flats to one flat (B-flat) and a bass staff. The third system has a treble staff with a key signature change from one flat to two flats (B-flat and E-flat) and a bass staff. The fourth system has a treble staff with a key signature change from two flats to one flat (B-flat) and a bass staff. The fifth system has a treble staff with a key signature change from one flat to two flats (B-flat and E-flat) and a bass staff. The sixth system has a treble staff with a key signature change from two flats to one flat (B-flat) and a bass staff. The lyrics are written below the bass staff of each system. The music is characterized by rapid sixteenth and thirty-second notes, often beamed together, and a lively, energetic feel.

Or; Harlequin Dr Faustus.

89

:s:

Did not Love inspire their Glo

:s:

.....ry Love does all that's Great below

Love does all that's Great be.....low

:s:

:s:



## A Favourite SONG,

Non è Cupido nò che mi tormenta il Sen che

pena al Cor mi da che pena al Cor mi da non

è Cupido nò che mi tormenta il Sen che pena al Cor mi

dà che pena al Cor mi da ciò che l'affligge più e

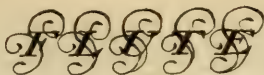
quel uero piacer che ogn'or le fa ueder desia di li ber



*In the Opera of Vespasian.*

ta non è Cupido no che mi tormenta il Sen che

pena al Cor mi da che pena al Cor mi da



# *A SONG in y<sup>e</sup> Necromancer;*

*Ghosts of ev'ry Occupation, ev'ry Rank, & ev'ry Nation, some with*

*Crimes, all foul & spotted, some to happy Fates allotted, Press the*

*Stygian Lake to pass. Here a Soldier roars like Thunder,*

*Prates of Venches, Wine & Plunder, statesmen here the Times accusing,*

*Poets Sence for Rhymes abusing, Lawyers chattring, Courtiers flattring,*

Or, Harlequin D<sup>r</sup> Faustus.

93

*Bullies ranting, Zealots canting, Knaves & Fools, of ev'ry Class,*

*Knaves and Fools, of ev'ry Class.*

Flute

## A Favourite SONG,

Allegro

Ben che mi sia crudele bench' infedel mi sia infida l'alma mia non  
 non sarà così no non sarà  
 no non sarà così Ben che mi  
 sia crudele bench' infedel mi sia infida l'alma mia infida l'alma mia non

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various musical notations such as treble and bass clefs, notes, rests, and ornaments. The lyrics are written in Italian and are interspersed with the musical staves. The page number '94' is in the top left corner, and the title 'A Favourite SONG,' is at the top center.



*farà così no non sarà*

*no non sa-ra no non sarà così*

*Senta le mie que-*

*re le il nome di d'amore poi rendi a questa core il ben che lo tradì poi rendi a questo Co...*

*e poi rendi a questo core il ben che lo tradì il ben che lo tradì*

D.C.

Turn over for the Flute

*Benche mi sia, &c. For y<sup>e</sup> Flute.*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Sym.*

*Song*

*Sym.*

*Sym.*

*Sym.*

*Da Capo*

*A SONG in y<sup>e</sup> Opera of Love's Triumph* <sup>97</sup>

*SWAINS wing the Day, with Songs and Dan-ces,*

*Cares fly away, when Sports advances,*

*Let, all be Gay, but while you Play....*

*beware of fu...tal Glances.*

Flute

# A Favourite SONG in y Opera of Floridante

Oh my Treasure, Crown my Pleasure, let this be the

happy Night. Bless, O bless me, kindly press me, let me

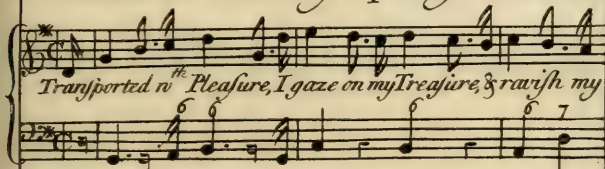
die with dear Delight, let me die w<sup>th</sup> dear Delight.

Leave this Trembling,  
And Dissembling;  
Lay aside all Female Art:  
Loves soft Pleasure,  
Beyond Measure,  
Will atone for all its Smart.

FLUTE

Will, &c.

# A Favourite SONG in y<sup>e</sup> Opera of Astartus



*Transported w<sup>th</sup> Pleasure, I gaze on my Treasure, & ravish my*

*Sight, & ravish my Sight, While she gaily smiling, my Anguish bet*

*Adagio*

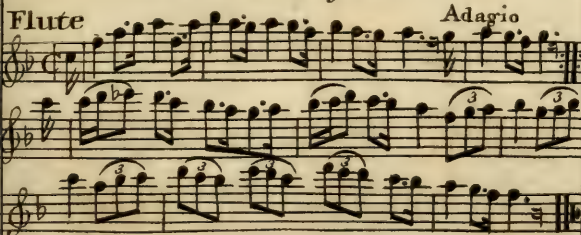
*ling, Augments my Delight.*

*Adagio*

*How blest is a Lover,  
Whose Torments are over,  
His Fears & his Pain, his Fears & his Pain,  
When Beauty relenting,  
Repays with consen...ting,  
Her Scorn and Disdain.*

*Flute*

*Adagio*





*A SONG in the Opera*

Handwritten musical score for a song in an opera. The score is written on ten staves, each consisting of a treble and bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "Spare my Sorrow Rural Pleasure, Spare my Sorrow Rural Pleasure, you torment me in despair, you torment me in despair, Spare my Sorrow Rural Pleasure you torment me in despair, You torment me in despair, Spare my Sorrow Rural Pleasure you torment me in despair,". The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, possibly indicating fingerings or breath marks.

*Spare my Sorrow Rural Pleasure, Spare my Sorrow*

*Rural Pleasure, you torment me in despair, you torment me in despair,*

*Spare my Sorrow Rural Pleasure you torment me in despair,*

*You torment me in despair, Spare my Sorrow Rural Pleasure*

*you torment me in despair,*

# Of Love's Triumph.

*Doleful Leasure, lonely Mountains, shady Groves, and weeping*

*Fountains, feed my Anguish, 6 feed my Anguish, while I Lan-*

*guish Love & Li-to claim my ca- relove & Li-to claim my care.*

Da Capo

For the  
FLUTE

For the  
FLUTE

Da Capo



*A Favourite AIR*

Dear pritty Maid, don't fly me so, but once more turn this

The first system of musical notation for the song. It consists of a treble and a bass staff joined by a brace. The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. It begins with a whole note G3, followed by eighth notes F3, E3, and D3. The lyrics 'Dear pritty Maid, don't fly me so, but once more turn this' are written below the treble staff.

way; Don't fly me so, turn once more, pritty Maid,

The second system of musical notation. The treble staff continues the melody with a quarter note D5, followed by eighth notes C5, B4, and A4. The bass staff continues with eighth notes C3, B2, and A2. The lyrics 'way; Don't fly me so, turn once more, pritty Maid,' are written below the treble staff.

turn this way; Don't fly me so, turn once more,

The third system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff continues with eighth notes G3, F3, and E3. The lyrics 'turn this way; Don't fly me so, turn once more,' are written below the treble staff.

pritty Maid, turn this way: In tender Amours we'll

The fourth system of musical notation. The treble staff continues the melody with a quarter note D5, followed by eighth notes C5, B4, and A4. The bass staff continues with eighth notes D3, C3, and B2. The lyrics 'pritty Maid, turn this way: In tender Amours we'll' are written below the treble staff.

pass away Time, with innocent Sport and Joy, w<sup>th</sup>

The fifth system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff continues with eighth notes G3, F3, and E3. The lyrics 'pass away Time, with innocent Sport and Joy, w<sup>th</sup>' are written below the treble staff.

# In the Opera of Astartus.

*Innocent Sport & Joy, We'll sweetly love and our Days*  
*happily thus injoy. Remember, my dearest, Beauty will soon de*  
*cay; Think Oh my Dear, Time goes on, Beauty will soon decay.*

Da Capo

## Flute

Da Capo

# *A SONG, Set by Mr John Weldon.*

*Let Ambition Fire thy Mind, thou wert born o'er*

*Men to Reign; Reign. Not to follow Flocks design'd,*

*scorn thy Crook and leave the Plain, Not to follow*

*Flocks design'd, scorn thy Crook and leave the Plain.*

*Crowns I'll throw beneath thy Feet,  
Thou on Necks of Kings shalt tread;  
Joys in Circles Joys shall meet,  
Which way e'er thy fancy leads.*

Flute



# A Favourite Minuet.

3/4  
 4  
 Lovely Charming Fair to you none can Compare for Beauty  
 Shape & Air..... Indulgent Dearest Creature spare your Faithful Swain I will Storm & Thunder I will Fight  
 and Plunder I will bring all under who e'er should you Disdain

The musical score is written for piano on a grand staff (treble and bass clefs). It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by frequent sixteenth and thirty-second notes, giving it a lively, dance-like quality. The lyrics are written in a cursive, handwritten style below the notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double bar lines with dots).

F L G F L.

The continuation of the musical score, featuring three staves of music. The first staff is in treble clef, and the second and third staves are in bass clef. The key signature remains one sharp (F#). The music continues with a similar rhythmic pattern of sixteenth and thirty-second notes. The score ends with a double bar line and a repeat sign.

## A Favourite SONG.

*Tu uovi ch'io parta io parto Ido - - lo del mio cor m'ia*

*senza co = re tu uovi ch'io parta io parto*

*Idolo del mio cor m'ia senza co... re io parto Io parto I =*

*for*

*= dolo del mio cor m'ia senza co = re*

*parti m'ia nel partire il desio di rivederti accoresse il mi*

in the Opera of Rhadamistus 107

*o dolo = re portiro ma nelpartire il desio di rivederti ac*  
*cresce il mio dolo --- re Tu S. S.*  
*Dal segno*

Musical notation for voice and piano. The piano part includes fingerings (6, 4, 5, 6, 4, 6, 4, 5, 6) and a *Dal segno* section starting at measure 12.

*Flute*  
*Long*  
*Sym*

Musical notation for the Flute part. It includes various musical symbols such as trills (*tr*), triplets (*3*), and a *Long* section at the end.

# A Favourite SONG,

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes, often beamed together. The vocal line is written in a single staff with lyrics in Italian. The lyrics are: "uoi che m'ascolta te per pietade omai narrate al mio bench'io son tra-  
= dito Son tradi = tu aure noi che m'ascoltate per pie-  
= tade omai narrate al mio bench'io son tradita Son tradi =  
ta aure uoi che m'ascoltate per pietade omai narra-". The score includes various musical notations such as slurs, ties, and dynamic markings like 'tr' (trills) and '6' (sixteenth notes). The page number '108' is in the top left corner.

*uoi che m'ascolta te per pietade omai narrate al mio bench'io son tra-*

*= dito Son tradi = tu aure noi che m'ascoltate per pie-*

*= tade omai narrate al mio bench'io son tradita Son tradi =*

*ta aure uoi che m'ascoltate per pietade omai narra-*

# In the Opera of Vespasian

109

te al mio ben ch'io

Son ch'io son tradita Son tradita tradita

dite a lui che se non mi ne traverà che le mie

penetroverà che le mie pene avran' tolta a me la vita avran'

tolta a me a me la vita

Turn over for if Flute



*Aure Voi &c.* For the Flute.

A handwritten musical score on ten staves, likely for a guitar or piano. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, trills (marked 'tr'), and slurs. The word 'Song' is written above the second staff. The piece concludes with a 'Da Capo' instruction and a repeat sign. The manuscript is on aged, slightly discolored paper.

# A Favourite Minuet .

III

Phillis the Lovely, turn to your Swain, turn to your

Swain, before it's too late : Should you Deny, he'll Fly,

you'll Dye, Curs' ..... ing your Fate .

He's young and airy,  
Soon he may va---ry,  
Soon he may, &c.

And think you a Toy:  
Then you'll Despair,  
Beware Dear Fair

You ..... be not Coy

Flute

## A Favourite SONG,

Con raggio placido di bella speme dentro quest' anima striciando

ua striciam.

do ua

un raggio placido di bella speme dentro quest'

anima dentro quest' anima strician do na strician.

do

ua Strucian do ua

e ua dicendomi che del mio futo lo Sdegno rigido

Si plachem e ua dicendomi che del mio futo

lo Sdegno rigido Si pla = cherā lo

Sdeg no =

rigido Si pla che-ra Si

plachera Dal Segno

Turn over for S. Flute

*Conraggio Placido. &c.*

A handwritten musical score on ten staves. The first staff is in 3/4 time and includes the label *Sym.* below the staff. The second staff includes a trill (*tr*) and a repeat sign with the number 8. The third staff includes the label *Song* below the staff. The score consists of ten staves of music, primarily featuring eighth and sixteenth notes, with some rests and accidentals (sharps and naturals). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



# For the Flute ~

115

tr

tr

tr

Sym

Song

Da Capo

# A Favourite SONG,

As A... mo -  
 Neve e... ver

ret with Phil... lis Sat, one Ev'ning on the Plain, & saw the  
 had so strange an Art, his Passion to con-vey, in to a

Charming Strephon wait, to tell the Nymph his Pain. Pain.  
 Lift'ning Vir-gins Heart, & steal her Soul - a way. way.

The threatening  
 Fly Fly be

Danger to remove, she whisper'd in her Ear, ah! Phillis!  
 times for fear you give Oc-casion for your Fate in vain, kno

# Set by Mr Dieupart.

117

if you would not Love, this Shepherd do not hear.  
 she in vain I Strive alas! 'tis now too Late!



*Sym.* *Sing*

## Bright Celia

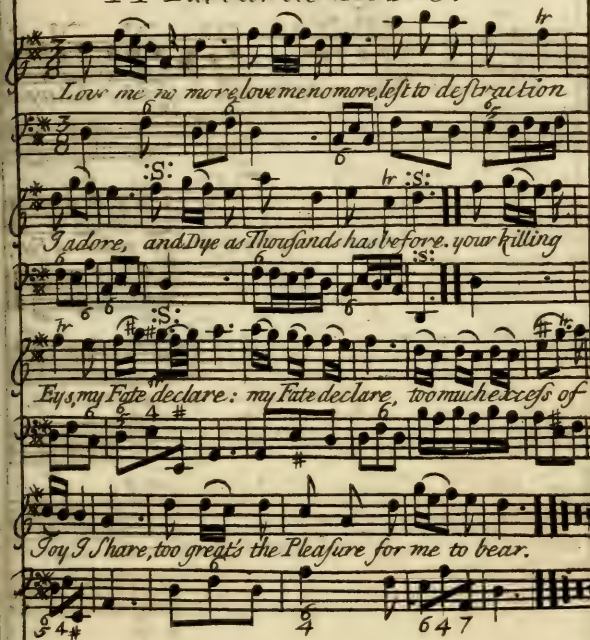
When bright Celia on the Plain, like a Goddess did appear,  
 whilst with Musick eery Swain play'd soft Lays to charm & Fair.  
 but all their Art she seem'd to hate, & scornful glanced by,  
 whilst each other curs'd their Fate, to see her from 'em Fly.

## FLUTE

The flute part consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). It features a series of eighth-note triplets, with some notes beamed together. The second staff continues the melodic line, also using triplets and ending with a double bar line. The third staff provides a rhythmic accompaniment, primarily using eighth-note triplets and concluding with a final double bar line.

# A Favourite SONG.

119



*Love me no more love me no more, lest to destruction*

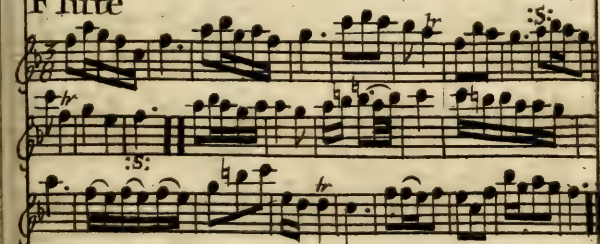
*I adore, and Dye as Thousands has before, your killing*

*Eyes, my Fate declare: my Fate declare, too much excess of*

*Joy I share, too great's the Pleasure for me to bear.*

The vocal score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are written below the notes. The second staff continues the melody. The third staff has a repeat sign and a trill (tr) above a note. The fourth staff has a key signature change to two sharps (F# and C#) and a 6/8 time signature. The fifth staff continues the melody. The sixth staff ends with a double bar line and a key signature change to one sharp (F#).

## Flute



The flute score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The second staff continues the melody. The third staff ends with a double bar line and a key signature change to one sharp (F#).



## A Favourite SONG

Largo

Cara

sposa amato bene prendi spene che non sempre irato il

cielo volgerà lo sdegno in me Cara sposa amato

bene prendi spene che non sempre irato il cielo volgerà lo sdegno in

me prendi spene cara sposa prendi spene che non

In the Opera of Rhadamistus. 121

*Sempre irato il cielo volgerà lo sdegno in me*

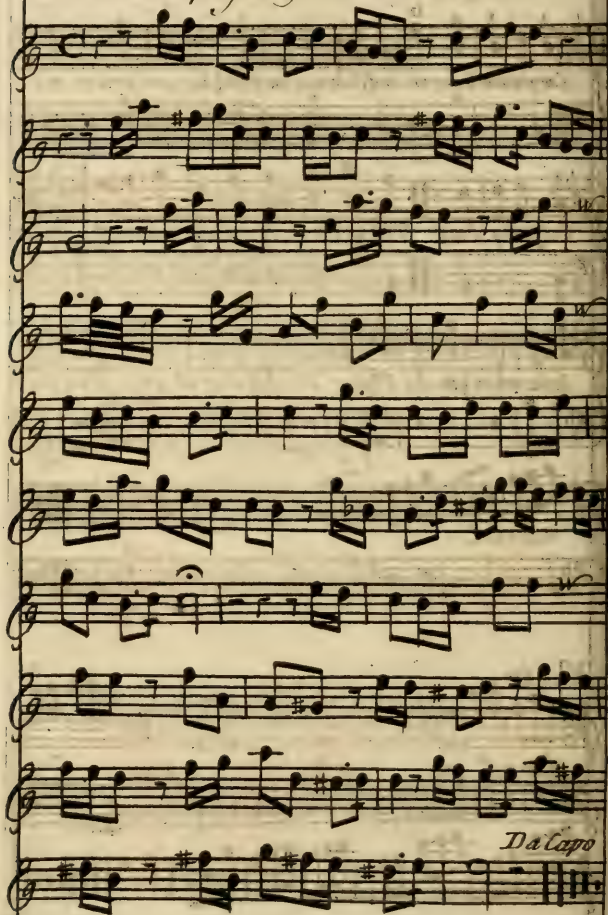
*Sgombra ch Dio dal nobil core il do =*

*=lore ch'il vederti la grimare fa tremar lo spirtu e'l*

*pie ch'il vederti lagrimare fa-tre =*

*= mar lo spirtu e'l piè* *Da Capo*

*Turn over for the Flute.*

*Cara Sposa, &c.* For the Flute.

*A Favourite SONG.*

Can you now leave me and so deceive me think how you grieve me

O Lovely Fair Will you turn Rover and love another tho I am

dying when you are Flying Dearest Dearest you're all my Care

Ritornel.

43

Detailed description: This block contains the vocal score for a song. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system has a key signature of one flat and a 3/8 time signature. The second system has a key signature of one flat and a 3/8 time signature. The third system has a key signature of one flat and a 3/8 time signature. The fourth system has a key signature of one flat and a 3/8 time signature. The fifth system has a key signature of one flat and a 3/8 time signature. The lyrics are: "Can you now leave me and so deceive me think how you grieve me", "O Lovely Fair Will you turn Rover and love another tho I am", "dying when you are Flying Dearest Dearest you're all my Care", "Ritornel.", and "43".

Flute

Detailed description: This block contains the flute score for the same song. It consists of three systems of music, each with a flute line. The first system has a key signature of one flat and a 3/8 time signature. The second system has a key signature of one flat and a 3/8 time signature. The third system has a key signature of one flat and a 3/8 time signature. The lyrics are: "Can you now leave me and so deceive me think how you grieve me", "O Lovely Fair Will you turn Rover and love another tho I am", "dying when you are Flying Dearest Dearest you're all my Care", "Ritornel.", and "43".

## A Favourite SONG,

Allegro

Pia.

Finche lo strale non giunge al segno pensier regale no non si

fa no no non si fa finche lo strale non giunge al segno pensier re-

-gale pensier regale no non si fa no non si fa pensier re-

-ga - le no non si fa no no no finche lo strale non giunge al segno



*pen sier re ga le no non si fa no no pen sier re ga -- le no non si*  
*fa*  
*chi non dis co pre L' Idee d'un Regno chi non dis co pre*  
*L' Idee d'un Regno il cor so all' o pre non tro vera il cor so all' o pre non tro vera*  
*no no non tro vera no no ne no il cor so all' o pre non tro vera*  
 D.C  
 Turn over for y Flute

*Funche lo Strale &c. For y<sup>e</sup> Flute*

A handwritten musical score for a flute piece. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the instruction 'Da Capo' written in a cursive hand at the bottom right.

# A Favourite Minuet

127

*tr*

Why, why must I feel your Dart, & you Despise me, & you De-

spise me, and you Despise me--- when pier'd my Heart.

Sure, like me none e'er was pain'd, to love so true yet be Disdain'd

Would, would you once smile on me,  
What I endure,  
What I, &c.

What I endure, you soon would free,  
Cares, and Fears, they'd fly away,  
Tis your Love would all repay.

Flute

*tr*

*tr*

## A Favourite SONG.

Deh non dir che molle amante agli augelli ed alle piante

m'intende... s'è favellar ch'agli augelli alle...

piante m'intende... s'è favellar

m'intende s'è favellar deh! non dir: deh non dir che molle amante

agli augelli ed alle piante m'intende s'è favellar

Detailed description: This is a musical score for a song, page 128. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/8. The piano part consists of a continuous, flowing melody in the right hand and a supporting bass line in the left hand, often using octaves. The vocal line is written in a cursive script with lyrics in Italian. The lyrics are: "Deh non dir che molle amante agli augelli ed alle piante", "m'intende... s'è favellar ch'agli augelli alle...", "piante m'intende... s'è favellar", "m'intende s'è favellar deh! non dir: deh non dir che molle amante", and "agli augelli ed alle piante m'intende s'è favellar". The score is divided into measures by vertical bar lines, and the piano part includes fingering numbers (1-5) and dynamic markings like "6".



*m'intende si fuellar*

*For pla. for*

*m'intende si fuellar*

*pla. for*

*ben che un*

*di con lepre agara ser vir que jam - ma si ha r il mio No me ad il lig*

*tr ar - il mio Nome ad il lig tr ar*

*Turn over for the Flute.*



This musical score is for a flute part, consisting of ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures (3/8). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Trills are indicated by 'tr' above certain notes on the first, second, and seventh staves. Slurs are used to group notes across several staves. Triplet markings, represented by a '3' inside a circle, appear on the sixth staff. A repeat sign with a double bar line and a 'ii' marking is located on the seventh staff. The piece concludes with a 'Da Capo' instruction at the bottom right.

# A SONG by an Eminent Master. 131

When we're Young we're prone to Marry, but too soon we

vary, too soon we vary, when too late. Tho' we should Love

so dearly, nothing more sincerely, nothing more sin =

= cerely, yet too oft we Hate.

## Flute

1. *Quanto dolci quanto care son le gioie nel mio*  
 2. *sen son le gioie nel mio sen* *quanto dolci quanto care quanto dolci quanto*  
*care son le gioie nel mio sen nel mio sen* *quanto*  
*dolci quanto care quanto dolci quanto ca...* *re quanto*

dolci quanto care son le gioie nel mio sen quanto ca-

-re son le gioie nel mio sen

Ora si posso sperare di godere il caro

ben Ora si ora si posso sperare di godere il caro ben ora si posso sperare di god-

ere il caro ben

Dal Segno

Turn over for the Flute



*Sym*

*Song*

*Sym*

*Da Capo*



*A SONG by an Eminent Master.*<sup>155</sup>

Dear Charming of my Pleasure, I on...ly wait your Leisure  
to Crown me with the Treasure of... your tender Heart  
now dearest kindly use me and don't with Frowns confuse me  
lest you by Death should lose me for fatal is your Dart

The vocal score consists of five systems, each with a treble and bass staff. The lyrics are written between the staves. The bass line includes figured bass notation (e.g., 7, 6, 5, 6, 9, 6, 4, 7) and some accidentals (sharps and flats). The key signature has one flat (B-flat), and the time signature is 3/4.

*Flute*

The flute score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The key signature changes to one flat (B-flat) in the second staff. The score includes various musical notations such as slurs, trills (marked 'tr'), and dynamic markings.

# A Favourite SONG,

Why does my

Heart thus restless Prove, what would y tedious Trifler

have, alas I fear I'm Sick of Love, the Fool is caught

fair Myra's Slave why does my

Heart thus restless Prove, what would y tedious Trifler

have, alas I fear I'm Sick of Love, the Fool is

The musical score is written on six systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. Fingerings are indicated by numbers 1-5. The lyrics are written between the staves. The score includes various musical notations such as notes, rests, and slurs.

# By an Eminent Master.

137

Caught Fair Myra's Slave.

Great God of

Love! to ease my Pains, and Cure those Ills to

late I find, I beg not you would break my

Chains, but in the same the Fair One bind;

I beg not you would break my Chains, but in the

same the Fair One bind.

Turn over for the Flute

*Why does my Heart &c* For <sup>e</sup>Flute

*Sym.*

*Song*

*tr*

THE

# A Favourite Minnet

139

While I'm a Pleading, your Beauty to gain, my Heart it's a

Bleeding, I fear your Disdain. O Lovely dear Creature, Divine in

each Feature, let not your Faithful, adore you In vain.

O where shall I wander; despairing with Grief,  
 But to you dear Cloe, to give me Relief,  
 All Sorrows they Fly me, when you come but nigh me  
 Of all the World's Pleasure, 'tis you are if Chief.

## Flute



## A Favourite SONG,

Largo

Par = te si

Par to si ma non so poi

Come a te Sposo gradito questo Sen ritornerà come a te Sposo gra

= dito questo Sen ritornerà Sposo gradito par to

Si par to si ma non so poi come a te Sposo gradito questo

Sen ritornerà questo Sen ritornerà non so come a te questo

Sen ritor=nerà non son non so Sposo gradito come a te sposo gradito questo

Sen questo Sen ritor=nerà io già

Scorgo auver=so fato contro noi di Strali armato contra noi di Strati

armato m'è non so m'è non so poi che sarà io già sento auver=so fato contro

noi di Strali armato m'è non so m'è non so poi che Sarà

D.C

D.C

Turn over for the Flute

*Parte si Parto, &c.* For the Flute.

*Da Capo*

# A Favourite SONG.

143

*Lovely dear Charmer, come fly to my Arms, my dearest*

*Treasure ble's me with your Charms. Tho' Thousands they dare me*

*my Fate I'll try, for you my dear Phillis I'll Conquer or Dye.*

*Be kind to me dearest, I'll Laugh at my Foes,  
In triumph I'll lead you, who dare to oppose!  
Tho' Rebels invade me, I'll still Pursue,  
To drive all before me, dear Phillis for you.*

Flute

## SONG for two Voices,

Generous Wine, and a Friend in  
 whom I can confide, & a cleanly bright Girl I would  
 have for my Bride.

Generous Wine, and a Friend in  
 whom I can confide, and a cleanly a cleanly bright Girl, I would  
 have for my Bride.



*I'll keep a brace of*

*I'll*

*Geldings, an easie Pad, to please my Spouse, kind Fate what more I*

*keep a brace of Geldings, an easie Pad, to please my Spouse, kind*

*Ask, ne'er to want my dear Flask & in friendly Bumpers, in*

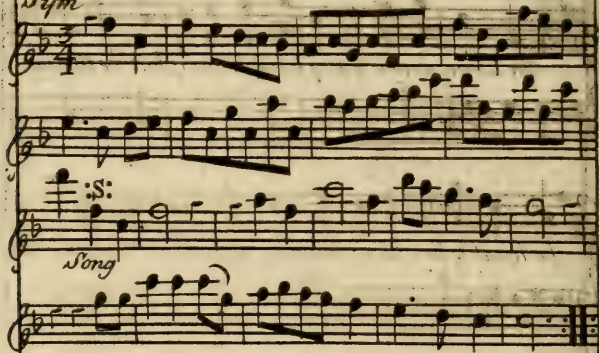
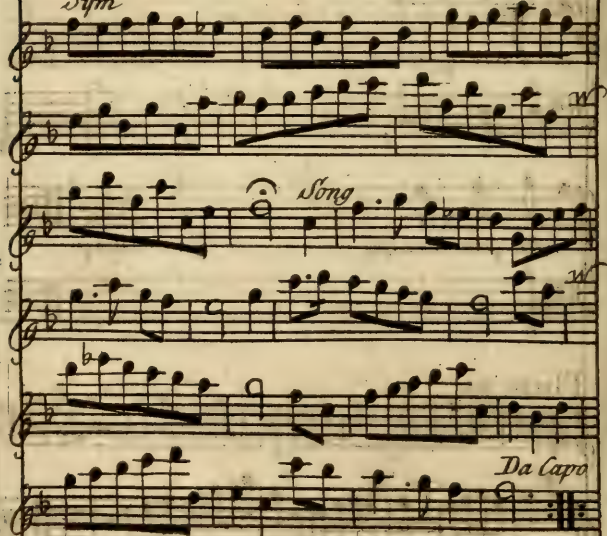
*Fate no more I Ask, ne'er to want my dear Flask & in friendly*

*friendly Bumpers, ever briskly carrouze.*

*friendly Bumpers, ever briskly carrouze*

*Da Capo al Segno.*

*Turn over for the Flute*

*Generous Wine, &c. For the Flute.**Sym**Sym**Da Capo*

# A Favourite SONG.

147

*In Love never vary, never vary, but be Merry,*

*be kind & be Airy, Courting, Sporting, Play. While Fools*

*are a teasing, think of nought but pleasing, like Doves*

*with your Loves, now pass your Time away.*

Flute

## A Favourite SONG,

Pia.

Qual nave smarrita tra firti e tempeste ne luce ne  
 porto gli toglie il timor ne luce ne porto gli toglie il timor  
 qual nave smarrita tra firti e tempeste ne luce ne  
 porto gli toglie il timor... ne lu = ce ne porto gli toglie il ti =  
 mor gli toglie il timor ne luce - ne porto gli toglie il ti  
 mor gli toglie il timor

fin



*In the Opera of Rhadamistus.* 149

*io senza ita più doglie fineste non trovo conforto al*  
*miserò cor con trovo conforto al miserò cor. D.C*



*Sym.*  
*Song*  
*Sym*  
*Song*  
*Sym*  
*Song*  
*Da Capo*



A Favourite S<sup>o</sup>NG.

*Volgendo a me lo sguardo vedrai qual dolce affetto per*  
*te si desti in petto che sospirar mi fu*  
*Volgendo a me lo sguardo ve*  
*drà, qual dolce affetto vedrai qual dolce affetto per te si desti in petto che sospirar mi*  
*fu che sospirar mi fu*

*che so spirar che so spirar*

*che so spirar mi fa*

*la tua sembianza vaga i miei desiri appaga*

*per te il mio fido amor l'ultima ancor farà per te il mio fido amo... re l'ul*

*tima ancor farà per te il mio fido amor l'ultima ancor farà*

D.C.

Turn over for the Flute

152 *Volgendo amelo, &c.* For the Flute.

*Sym.*

*Song.*

*Da Capo.*

The end of the First Volume.



